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ON STAGE WITH  
**HATTIE**

**RED  
DWARF**

**SMEGAZINE**



**LISTER  
MEETS THE  
SPACE  
MONKEYS!**

**KRYTEN IN THE USA**

*Robert Llewellyn's American Adventure*



02



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**RED DWARF SMAGAZINE**  
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As you read this, shooting will have just begun on Series VI of Red Dwarf down at Shopperton Studios. The latest we've heard is that the new series should air late April/early May, but we'll keep you posted as our regular **NEWS FROM THE DWARF** page. In the meantime, the Smagazine is the place to come for all the best stories and features from the world of Red Dwarf.

This issue we bring you part one of a major interview with **ROBERT (KRYTER) LLEWELLYN**, go on location with Grant Naylor's new sit-com pilot, **THE 10TH FLOOR**, and join the audience for one of **HATTIE HAYTHORNE**'s stand-up routines. Our pressroom lead strip has Lister taking on the **SPACE MONKEYS**, **JAKE HELLSETT**'s search for the killer of gameshow contestant Philby French continues; and the Polymorph stars in his own strip, **THE SHADOW TIME**, a story set on the Ice World/Garbage World issues in the Series III episode, 'Marmoset', and the second novel, 'Better Than Life' long before the Red Dwarf crew were up there.

So, what are you waiting for? Turn the page now and start reading all this stuff - we didn't put it all together for our health, you know. To quote Lister from 'Destruction': "We're here to entertain ya!"

## THE JUNIOR ENCYCLOPEA OF SPACE

Here it is again - **Making Lohmann's Questions A Answer** column, promoted to page 2 by popular demand. Or rather, because there are plenty more of your questions to be answered and we want to leave room for other letters on our letters page. But enough of the small talk - as with the questions...

### CAN I HAVE A SIGNED PHOTO OF ALL THE CAST?

#### Various questioners!

No, because we haven't got any. We might pass on your request to Grant Naylor Productions for the actor concerned if you ask us nicely, but we can make no promises. And please note that you probably stand no chance at all if you neglect to enclose a large SAE with your request. And while we're on the subject, a lot of people have asked us to repeat the first (or other) series of Red Dwarf, or at least to bring out the videos. Obviously we can't do this ourselves (we're just the magazine!) - so make sure you let the BBC know your views as well.

### ARE THERE ANY PLANS TO PUBLISH THE RED DWARF SCRIPTS IN BOOK FORM?

#### Alex Bond, William Gannicott, Kathleen Boyce

Not as yet, but this may change. After all, Penguin have already reproduced the first draft script of episode 1 in their Red Dwarf Omnibus, so that might set them thinking.

### WHAT YEAR IS RED DWARF SET IN?

#### Adam Davies

Someone had to ask! It really is impossible to say for sure. A calendar seen in 'Stress Leak' when the crew are able to appear back in time, before the accident tells us it was 2077, but by Series IV Lister is claiming to be an "enlightened 23rd Century guy". The

first Red Dwarf novel meanwhile gives the year as 2180 and this is the year we tend to accept at the Smagazine. It may be worth remembering that the stories are actually set over 3 million years in the future - so the odd century here or there doesn't really seem that significant. And don't forget, Kryter belongs to another century altogether, probably the 24th or 25th.

### WASN'T CRAIG CHARLES IN A SIT-COM CALLED 'HELP'?

#### Nicholas Walker!

No. Perhaps you're thinking of Jake Hellselt. Jake has also appeared in Red Dwarf as the alternate Dave Lister (our Lister's sperm-in-law) in 'The Inquestor' and as a stunt double in 'Demons And Angels'.

### WHY WAS RIMMER BROUGHT BACK BY HOLLY?

#### Ted Cowgill, Amy Kingman, Adam Davies

Basically to keep Lister sane. Holly makes the claim on screen, although in the book it is revealed that he is lying! Even so, it seems he may have been right - as Lister admits in 'Kryter': "Bringing Rimmer nuts is what keeps me going!" And in 'Justice', Lister claims to be the person closest to Rimmer. Of course, seeing that Rimmer's parents hated him and that he never actually had any friends, this is not saying a great deal.

If you have a tricky question about Red Dwarf that's been bugging you for ages, write to: **THE JUNIOR ENCYCLOPEA OF SPACE, c/o Red Dwarf Smagazine, Fleetway Editions Limited, 25-31 Tavistock Place, London WC1H 9PU.**

**MESSAGE ENDS**

# News From The DWARF

## COMPUTER CONUNDRUM

A replacement actor to play Red Dwarf's computer, Holly, or a new character to replace Holly entirely is "under consideration" for the new series, according to production company Grant Tinker. It's been confirmed that Martin Healy will not be appearing in Red Dwarf III. The decision was taken by Doug Naylor who was yet to reveal their reasons. Martin is said to be disappointed at the decision.

## DIRECTOR'S DEBUT

The new Director for Red Dwarf II, Andy DeBarney, shares a common background to writers Rob Grant and Doug Naylor, as he joins the crew of the mining ship from being best known for his work on Spitting Image (although they didn't work on it at the same time). Now Andy will be calling the shots for the new series in space.

## SCRIPT SCARCITY, LONG-RANGE LOCATIONS AND EPISODE ENIGMAS

Two and a half weeks before cast and crew set out to do some advance filming, and the second script has only just been handed in as we go to press. The Producer of the new series (Justin Jack) couldn't say much about the series with only a couple of scripts in, and even details of the first episode are likely to change once the final versions of the other scripts were finished. There will be some on location filming and it's been hinted this may be a little further afield than in previous years, when the lot of waste ground round the crater from the studios generally sufficed. After location filming, rehearsals start and the first episode will have just been filmed in front of a studio audience as this issue of the Snoggonne hits the shops.

## 10%ERS TRANSMISSION

Rob Grant and Doug Naylor's other venture into the world of sit-com, the 10%ers gets shown for the first time around the time you should be reading this. It's part of Carlton TV's Comedy Playhouse strand being broadcast on ITV. Eight individual pilot sit-coms from independent producers make up the series and Grant Naylor's 10%ers has been chosen to launch Comedy Playhouse on February 23rd in peak time. The programme introduces the series and casts of a group of acting and comedy theatrical agents as you'll see if you read the location report later in this issue. If the show's a hit, it could be commissioned for a series.

## AWARD ANNOUNCEMENT

Peter Widdy and his special effects team have received the Design Award from the Royal Television Society for their

work on Red Dwarf II. Peter Widdy told the Snoggonne he is "absolutely delighted" to get the award. He said he had a "wonderful evening" at the awards ceremony, which acknowledged some of the hard work of the behind-the-scenes people in British television, from set designers to make-up artists. Rob Grant and Doug Naylor were also at the awards - Peter said they were "delighted, pleased for me, pleased to be there and pleased that the programme picked up an award". Meanwhile, Peter's effects team are waiting to find out what new effects they'll be producing for the new series. It could mean building another model of the good ship Red Dwarf itself (after blowing it up in Red Dwarf II's Demons and Angels), but this will depend on how much it will feature in series six. Peter says it's currently "all hands to the pump" getting the details together for what effects he'll have to create this year.

## VENERABLE VIDEOS

The release date for the long-awaited first series of Red Dwarf is video is March 1st. The six episodes will be released on two tapes called 'The End' and 'Waiting for God' at £10.99 each from BBC Video.

## JACKET JAMBOREE



To accompany their ever expanding range of T-shirts, BMS Mail Order have just begun production to two varieties of a much requested Red Dwarf football jacket. They don't come cheap at £40 for the basic jacket (behave) and £90 for the leather-cleaved deluxe model (behave), but they could soon become regional winners for the really dedicated Red Dwarf fan. If you're interested and your credit card is in a good mood, the BMS sales hotline is 081-543-4105.

## VIRGIN VOLUME



The Red Dwarf Programme Guide, published by Virgin is out this month. Written by Snoggonne writers, Chris Howarth and Steve Lyons, it is "perhaps the first reference book you can goggle over - definitely not for strong heads". It includes chapters on the characters, cast, back stage production people, a detailed episode guide and an alphabetical index covering every person, every place and every thing that has appeared in or had something to do with the series. It also has eight pages of black and white pictures, including "some very rare pictures" (whatever that might be). Described as a reference book, but "not a trans-spouter's guide", it's released on March 18th at £6.99 in paperback.

## CONVENTION CORNER

Two conventions for Red Dwarf fans look set to go ahead in the middle of this year. Both will double the lecture the usual round of panel discussions, silly games, video screenings, special guests and fans getting to meet each other. First on the agenda is Trek/Dwarf (also a Star Trek Convention). They hope to entice some Red Dwarf guests down to The Holiday Inn at Lancaster for the event, fresh from the filming of Series VI. It takes place on the weekend 24th-26th of March 1993, and costs £20 for a weekend membership. Contact Trek/Dwarf, 47 Marchion, Otter Goldley, Peterborough, Cambridgeshire PE2 5BN for details. As with all events, we suggest you write off for details before parting with any dollops of cash. Secondly, there's Dimension Jump '93 - the follow-up to last year's successful Dimension Jump '92. It's likely to take place in Manchester in July. More details on the next month.

## VIEWERS' VOTES

Three Red Dwarf cast members are picking up respectable viewing figures for their other programmes. Cyberspace - the virtual reality game show hosted by Craig Tinker/Charles - picked up 3.1 million viewers (quite good for BBC2 in the early evening). Road Machine and the Martin Allen, featuring Danny Dyer John Innes on Harrington was watched by 3.2 million people. And The Brittas Empire, starring Chris 'Rimmer' Borne was seen by 2.4 million people. (Viewing figures courtesy of BARB.)

## BRAND-NEW BRITTAS

Her contract with broadcasting back on our screens in January, Gwendolyn Brittas has agreed to make another series for the Beeb. Chris Borne has been signed up for yet more adventures within The Brittas Empire which should start filming in the Autumn. Don't miss the next issue of the Snoggonne when we'll be talking to Chris about his career in leisure centre management.

SNIPPET SERIES

July Jane Kilick

# ANDROIDS

PREVIOUSLY ON ANDROIDS: SIMONE HAS BEEN ACCUSED OF DECAPITATION IN THE WORKPLACE. MEANWHILE BROOK HAS BEEN SUMMONED BY JAYSEE TO VIEW A MOST INCORPORATING VIDEO...



# ROBERT LLEWELLYN

## PART 1

Despite being a comparative newcomer to *Red Dwarf*, Robert Llewellyn has made the android Kryten one of the most popular characters on British television. So much so that he was asked to reprise the role for the ill-fated American version of the show. The *Smeagazine's* Chris Howarth and Steve Lyons spoke to Robert about this and some of the other projects he's been involved with recently.



"All right, so it's not quite as stylish as a facial mudpack but boy does it banish those wrinkles!"

**THE SMEAGAZINE:** Firstly, we saw Mac MacDonald this morning (for an upcoming interview – he played Captain Hollister) and he said to say 'hi'.

**ROBERT LLEWELLYN:** Oh great.

**TS:** He also mentioned that you'd been working on something together.

**RL:** Yes, we did a little sketch for an American show that gets recorded here. He played a wild man in a lion cloth and I was a sort of psychologist/stock type character. And it sort of worked – he was very good.

**TS:** What was the programme?

**RL:** Oh God! That's a very good question... all I know is they haven't paid me yet. Erm, I can't remember.

**TS:** Are we likely to see it over here?

**RL:** No. It goes out on the cable network in America so it's not... well I suppose they might show it over here – yes they might show it over here. Yes.

**TS:** Do you write that particular sketch yourself?

**RL:** Yeah, it was written especially for it, it was only like a three or four minute piece. It was sort of an anthropological study of the phenomena, which is very big in America, but people don't really know about it over

here. I wrote it specifically for the American market so the audience over here were a bit kind of 'Huh, what?'

**TS:** So obviously you performed it in front of an audience?

**RL:** Yeah it was recorded live in Paramount City studios, which is in Soho, it's only little and seats about 50 or 60 people. That series came from there, Paramount City with Arthur Smith presenting it.

**TS:** Were they doing other things there at the same time?

**RL:** Oh yeah, there were a lot of people – stand up comics, bands, things like that. We were just one little smidgen of it.

But I've known Mac for years and years, in fact I did my first ever television work with him. It was in about 1983 I think, in some weird programme for Channel 4 – it was recorded before the channel started.

**TS:** What was that?

**RL:** *Bookers and Risks*. It was a pretty appalling experience. It was the first time I'd done any telly and it was a bit of a shock – very different to *Red Dwarf* and very different to anything else I've done since. But it did get broadcast – once – I think it was on the third day Channel 4 went out, and it was watched by about 7 or 8 people over the whole country, including me.

**TS:** There was just the one then?

**RL:** Yeah. A series did come out of it that I wasn't involved in. I think Mac may have done it though.

**TS:** The last time we spoke to you, you were just about to go over to America, did anything come of that? Other than *Red Dwarf*, which we'll talk about later.

**RL:** Well, I'm going back there soon to sell a sit-com that I've written myself. Basically I'm going on holiday, but I'm also gonna try and sell a sit-com 'cause I know I won't. But I'm going to go through the motions to see what it's like. I've been there a few times before and I've been trying to sell work in the past and I have sold pieces to the Fox network, but basically it's very difficult to get in. But because of meeting some more people from doing *Red Dwarf* I thought, well it's silly to waste the opportunity, when these things happen you should just take 'em and run!

**TS:** When you sell these things do you attempt to sell them as vehicles for yourself to star in?

**RL:** No, I wouldn't want to write something that I was in, not on that level, little one-off things are alright. But to do a series that you write as well as being in... I'd rather take one step back either as a writer or as a performer – you know, do one or the other.



MAIC WAUGHMAN

"Sometimes making *Red Dwarf* can be a real pain in the back!"

**TS:** Moving on to *Red Dwarf* – USA, how did it come about? When did you first hear about it?

**RL:** Well it was during the time we were recording *Red Dwarf V* last year. It was a very difficult decision to make because you have to sign a six-year contract in America. They don't negotiate on that, they'll negotiate on anything else, but that's a deal breaker as they call it. So if I say [puts on pitiful, whining voice] 'but I just want to come for a few months to see if I'm happy' they won't do it. So it was a difficult decision to make and I actually didn't say yes until just before Christmas, and by then they were right up against it and were putting me under a lot of pressure. I was in Australia then, supposedly on holiday, but they found me – I was hiding in an obscure beach-side motel hoping that no-one would find out where I was, but they managed to get me. They were insistent and just put the pressure on. Eventually I just caved in, about 5 O'Clock one morning when they ring me I said, 'Alright! Alright!' But they were very good about it and now I have very mixed feelings about the fact that it didn't go ahead, because I'd love to have done it. I liked the cast, I also liked the people that were making it, but I didn't fancy the prospect of living there that long I must admit. And that was just before the riots happened and you could really feel it. I mean it was in the air – quite a tense place to be.

**TS:** How did LA differ as a place to work?

**RL:** Well they have a bit more of everything. They have a lot more room and a lot more money, they actually have much more time. They crew were much less – well they just worked so differently and I kept thinking 'is this worse or better?' For instance, during rehearsals, the crew – the cameramen, the lighting and sound people – were bloody awful. They were hopeless, they couldn't get anything right, nothing worked, they were lazy; there were hundreds of them and it seemed like it was really overmanned. But, on the day the audience was in, as soon as there were people watching they became like gung-ho commandos, they were chucking cameras around and drifting things in with their fingers – they were incredibly tough. They were very good too, really efficient, we shot through that show faster than I've ever done anything. Rob and Doug will tell you, it was very quick once they got in the swing, but it just took them so long. They're so sloppy when they're not doing it, there's so much food around, they have huge tables, buffets all day I went 'oh, can I have that?' and I was stuffing my face because it was free. There were sweets and everything really.

**TS:** Your costume was slightly different over there wasn't it?

**RL:** That was partly on my insistence. It was much more comfortable, I could sit down in

it, I could eat in it, none of which I could do. I couldn't have a piss, that was still pretty impossible, I certainly couldn't do anything else.

**TS:** Well you could if you were really desperate.

**RL:** Yeah I could just stand there and do it, could be rather unpleasant for the rest of the cast though. Otherwise I'd have to get unzipped and unplugged, you know, it takes rather a long time.

**TS:** After the pilot there was a promo, you weren't involved in that at all were you?

**RL:** No, because I was back here then. Rob and Doug went back out to do that.

**TS:** Were you asked to do that?

**RL:** No, I think it was just a last ditch attempt to try and convince them.

**TS:** Did you ever get to see it?

**RL:** Very briefly yeah, I've seen it once here. It was very strange to see it because it had a lot of us in it from here – from England – it was a kind of strange mash-mash of things.

**TS:** Did you think that the pilot episode had the potential to be developed into a full series?

**RL:** I think so. I mean, there's a good story there, a long bottle to which I'm only partly

to a slice of, because I was in the cast – we were kept away from it and quite carefully looked after in a corner. So I didn't find out about a lot of what was going on until we got back here and I spoke to Rob and Doug. It's impossible to tell really, I think they did screw it up – the Americans sort of messed it up – but not in the way that we think they're gonna screw it up. Because, I think the cast were excellent, they were very good actors and the script was very good because Rob and Doug had a hand in the script. It's just that they kind of do everything so naturally there, which is fine when you've got people in a bar or people in a living room, but when you've got people hanging upside-down 98 miles from Earth it doesn't quite cut it. And it didn't have the production values that the English one had at all. They built the set – it was a very extraordinary experience to be there – exactly the same as the British set only bigger, because they're Americans and 'It's gotta be bigger'. The door that goes into the living quarters I have to duck to get under, anybody would, it's very low. So whenever I'd walk in I'd duck, and I was rehearsing in this thing and they said 'Robert, why do you duck?' and the top of the door was like two feet above my head. It was just an automatic thing, because I'd bashed my head so many times – when I've got the mask on I can't tell, I can't see anything up there.

**TS:** Was the mask very different? Because it looked more similar than we'd been led to believe.

**RL:** Right, good. I like the fact that you said that, I think it looks very similar. It is actually very different, it covered less of my face and it didn't go into my mouth which was the really big benefit. It just basically meant that I was a bit cooler and could eat – and I quite like eating. I really can't eat with the English one on, I can suck soup through a straw and I can have Chicken McNuggets, which I hate, but I can get them in my mouth. Whatever I eat I have to be able to put in my mouth – I can't bite anything off – I couldn't have a bit of celery with mayonnaise because the lips go soggy, the rubber on them... it's just too horrible to explain. But there that part of my mouth was free; the mask just came round the edge of my mouth, but didn't go into my mouth. Then they put make-up on top of that, but they could easily repair that if I needed it up. It also had a nose piece that went on and less of my face was covered, I had it on for 16 hours on the day of the shoot which is a long day – my record is 17 hours – I moaned about it because I'm like that and it's just my habit, but actually it was nothing like as uncomfortable as the English one.

**TS:** Surely they could use the same process here, because the mask did look identical really.

**RL:** Well, I'm very glad you said that and I will use that in evidence to support my case. I mean, I can understand why they do it, I hate the mask because I love it, because it works. I see the mask on screen and I think 'Bloody hell, it does look good'; but it's a real dilemma for me because I'd love to

have it different. I've given them drawings of all sorts of other ideas and said 'well why don't you blow up Kryten's head and give him a new one?'

**TS:** They'd have to blow up his spare heads too.

**RL:** Yeah, why don't they go into the spare head shed and blow them all to pieces with a laser gun?

**TS:** Kryten's personality seemed a little different in the US version too, he was bolder and wittier, did you have a hand in that?

**RL:** Not at all no, but I felt very different to play as well, because I was playing with Americans my accent sounded really bad – because they were real Americans and could really do it – apparently they all said my accent was really funny because I sounded like a stupid Canadian who was trying to be posh, which basically I suppose is what I was trying to do but didn't know. My Canadian friends make me laugh when they're just trying to tell me the time – I think a Canadian accent is just quite amusing. All the American cast impersonated me all the time, they went (he adopts Kryten voice) 'Oh, hello Robert' and I was just going 'shut up, shut up'. But it was useful from the point of view of saying 'well, how do I say?' and ask how to say a particular word, and they'd keep repeating it and I'd hear it and and get it right, which I never do when I'm over here, I'm just guessing. What it did was change the way I play it, it became a different piece, it was like playing a different character in a different thing. There's not really any way you can

Just some of the American actors Robert never got to make a series with



compare it, it was a very odd experience – especially after having just finished the series here then going more or less straight on to do it.

**TS:** Is it likely to cause you any problems in Red Dwarf VI?

**RL:** I don't think so, we've all seen each other since and we've all had a laugh about it. In fact I saw Craig the other day, I was walking down the street and suddenly there was someone on my back – he jumped on me.

**DON'T MISS PART 2 OF THIS INTERVIEW IN NEXT MONTH'S RED DWARF SMAGAZINE!**

# HOLLY-GRAMS

Dear Red Dwarf,

Thank you for such a wonderful mag, but - yes, there is a bit - it should be thicker. Just one more story than there is now please.

I have seen every single episode on TV and every one has had me rolling out of my seat with laughter. I am only twelve years old and I am struggling well waiting for the new series to come on.

Christian Bell, Gwenthorpe.

*The new series shouldn't be too far away now.*

*Christian - And just to make you even happier, we are indeed going to make the Red Dwarf Smegazine thicker with issue 13. Take in next month for further details!*

Dear Red Dwarf Smegazine,

In the second Red Dwarf book, 'Better Than Life', on page 226, Holly has told the characters to collect a lot of coconuts that were floating in space. WHAT'S IN THE COCONUTS????

I've been over the book several times, being the weird individual that I am, and either I've missed something extremely vitally important in the whole plot, or Rob Grant and Doug Naylor set out to deliberately snag me off.

I'm pleading to you to help me preserve my remaining sanity by telling me what was in those coconuts. I know it's only a niggly little thing, but I'd love to find out.

Clare Senior, Patefield.

*I hope you don't mind, Clare, but I've edited your letter a little, so as not to give away one particularly important plot point from the book to anyone who hasn't read it yet. Now, as for those coconuts - you're not alone in your confusion. A lot of people were stumped by this part of the book and I must admit that I didn't work it out until I read it for a second time. Even Rob and Doug didn't seem too sure when I double-checked it with them, but they confirmed my theory in the end. The coconuts contain the dead crew and that particular teacher cartoon whatever was left of Ezzine Richardson. Does the ending make more sense to you now, Clare?*

Dear Red Dwarf,

Congratulations on the Smegazine. It is not just a cleverish fan magazine, but actually contributes

original and funny material to the Red Dwarf universe. On a recent trip to the US I attended a Halloween party in San Diego where these were - you guessed it, Red Dwarf! The best and hottest, Rick and Angie De Rosa, were dressed as Rimmer and a certain talkative Toaster (complete with price tag, knowing knob, everything - even two nice fresh pieces of toast popping up). Amongst others who attended were an attractively dead overmember from the Nova 5 and two versions of Holly.

Brian Chernicky, who came dressed as Lister, also supplied his own artwork in the form of Holly on screen, but most impressively a 10-foot long painting of the Red Dwarf itself to adorn the living room wall. Hea-stop videos of episodes from series II and III were run and large amounts of curry and lager were consumed. In order to ensure absolute authenticity and a successful party, a traffic cone was liberated from the street and brought along to join in the fun. I enclose a few pictures that I took whilst sober enough to do so which might be of interest.

Ross Sargent, Folkestone.



Dear Nal babar,

Being of a moderately Lister-like disposition and of unusual mind (what mind?), I am writing to say, "See that generic mutton? That's your boyfriend, dear it." No, I'm not mad! I've got my darling King Edwards to keep me company. However, to

more serious matters (next), I wish you to know that I find that stimulating and educational programme 'Acceन्द्रid, everybody needs good acceन्द्रid' on Groovy Channel 27 truly inspiring, as does Kryters. The film acting! The superlative accents! The sizzling wit! And who could forget the sassy electrical appliance catalogues? So, if you don't start watching Acceन्द्रid, Mr Fiddle will be EXCEEDINGLY cross! Got to go now, my straight-jacket's arrived (Jaagasta and time tortoise, of course).

Be a truly fine personage lecturing in Rochester.

*There's always one, isn't there?*

Dear BBS,

The following passage is taken from page 79 of the first Red Dwarf novel by Grant Naylor:

"Winter arrived, breathless, back at the sleeping quarters. He skidded to a halt in front of his timetable. His eyes scanned the chart for an error. He couldn't find one. He couldn't find one for a whole two minutes. Then he froze. In his haste not to dwell on the construction of his chart, somehow he'd included two Septembers."

Are you doing a "Winter" or what? What the sneg happened to December? Have I missed something, because Smegazine No 8 was dated Dec '92, Smegazine No 9 was Nov '92, Smegazine No 10 was Nov '92 and Smegazine No 11 was Jan (not even a '93, mind you there wasn't much space down in the corner with the barcodes). Perhaps you've been having trouble with white holes? Perhaps December will pop up later in the year? Perhaps 11 months from now would be a good idea, if it's not too much trouble.

Sandy De Cenzo, London.

*You'll no doubt have read my feeble attempt to wriggle out of this last issue, Sandy, but all I can say is, it's a fair cop. I did a "Rimmer" and I'm deeply ashamed. You'll get a December issue this year and that's debate. Probably.*

HOLLY-GRAMS

Red Dwarf Smegazine

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25-31 Tavistock Place

London WC1H 9SU



# Space Monkeys

SMEGGIN' HELL!!

SCRIPT: KITCHING/MOORE  
ART: NIGEL KITCHING  
LETTERS: ELITTA FELL

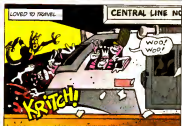
ONCE I GOT OVER THE SHOCK, I THOUGHT HOME WERE QUITE CUTE. BWAHA DIDN'T LIKE IT WHEN I CHRISTENED ONE...

WINNIE?  
WINNIE? YOU CAN'T  
CALL HIM AFTER ONE OF  
THE GREATEST HEROS  
IN MILITARY  
HISTORY!

I WANT  
THE ROCK, NOT THE  
CHURCHILL.

THAT HAS  
GOT TO BE THE  
MOST REPULSANT  
THING I'VE EVER  
SEEN.

HEY!  
LOOK WHAT I  
FOUND! FOOD THAT  
WRIGGLES!





SO WE HAD A COUNCIL OF WAR

AT THE RATE THEY'RE GOING, THEY'LL HAVE EATEN EVERYTHING OF THE SHIP'S FOOD SUPPLY BY NEXT TUESDAY

ZIMMER MADE HIS USUAL ACCIDENTAL PROPOSAL...

I VOTE WE FEED THEM ONE BY ONE, THROUGH THE BACON SLICER ON C DECK.

I DON'T THINK YOU UNDERSTAND ARNOLD. THERE ARE ALREADY APPROXIMATELY 50,000 OF THE LITTLE BOTS.



WELL, I VOTE WE ROUND 'EM UP, PLACE 'EM IN THE BIGGEST FISH TANK WE CAN FIND.

THEN LOWER ME IN ON A BUNGEE ROPE.



LOOK, IT'S NOT THEIR FAULT. THEY WERE MUTATED BY THE RADIATION LEAK.



WELL, DAVE, I DON'T WANT TO HAVE TO TELL YOU THIS BUT...

THEY'VE ALREADY EATEN ALL THE KRISPEE KRUNCHES. THE ENTIRE SHIP'S SUPPLY.



OH NO. I DON'T BELIEVE IT.

AND THAT'S WHEN I KNEW THEY HAD TO DIE





Jane Killick goes on location with Grant Naylor's new TV show...

# The 10%ers

The new sit-com by the writers of *Red Dwarf* is about a theatrical agency, which is about as far away from a mining ship lost in deep space as it's possible to be. On the other hand, some people who have had experience of theatrical agents might well consider a group of people from outer space as quite a good analogy for them. As writer Rob Grant so tactfully puts it, "in this fictional thing... they're blood-sucking, leechy vultures."

Like many sit-coms - *Red Dwarf* included - some advance filming of *The 10%ers* is necessary before the rest of the episode can be made before a studio audience. So, while you may have actually caught the pilot show on ITV when it aired recently, let me take you back to a chilly day last November as we join the cast and crew at the exotic location of a graveyard near Shepperton. The real Vicar of the church has generously turned his church and its picturesque grounds over to the film crew. Even his house - the vicarage - is open for anyone who needs to visit the toilet! A representative from Grant Naylor assures us that the production company will be contributing to the collection plate to show their appreciation.

The actors and crew are at the church in Surrey to film a funeral scene for the pilot show. "That's a client who died," explains Rob Grant, "and one of the agents is trying to seduce his widow over the graveside."

Ain (played by Benedict Taylor) is a young, ambitious, suit-clad agent and is the only representative from the agency to make it to the funeral. The Vicar begins the service, but is interrupted by a telephone ring. Ain takes the phone from his pocket, makes a quick deal and apologises to the mourners. The Vicar, unabashed, resumes the service, only to be interrupted by another strange noise - Ain's fax machine. He fumbles with his case to turn it off, but loses his grip and spills the contents of his case into the grave. What's more, his case contains some of the dead man's records which he is trying to ravissu in the wake of



MR 10% PER CENT Ain (Benedict Taylor) takes a call at a rather grave moment.

publicity surrounding his death (or as Ain puts it in the show "in the wake of his wake, so to speak").

The scene doesn't last very long in the final version, but it takes a couple of hours to film it all. It's filmed from eight different angles several times over, all of which have to be carefully sat up. The poor actor who's playing the Vicar has to repeat his short aulogy over and over again.

And there are some unexpected problems from a nearby school. The kids aren't at all interested in the filming, but they are interested in enjoying their lunchtime - very loudly! The problem for the film crew is that children shouting and screaming is a less-than-ideal background noise for a funeral. One of the crew is dispatched to ask them to

keep quiet. The teachers admirably achieve this the first time, but the children aren't so keen to spoil their enjoyment of lunchtime a second and a third time. In the end, no one dares ask the children to be quiet any more because the *Heedmistress* is reported to be "going bonkers". They decide to film a couple of sequences where the sound will be dubbed-on later.

It is a beautifully sunny day, but most of the graveyard scene is being filmed in the shade where it is freezing cold. Liz Hickling, who is playing the grieving widow, is wearing thin mourning clothes and as soon as the camera is off her, someone brings a coat and scarf to wrap around her shoulders to stop her from freezing.

It all brings back memories of filming

Red Dwarf in similar conditions. This seems to be usual filming conditions for Grant Naylor Productions, or as one of the crew would have it, a lot of filming in the country. "We never do any filming in the summer when we have long days, or on the ground floor" he comments.

During a welcome break, everyone rushes to the production van (which has a very good heating system) and grabs some food from the location caterers. Rob Grant (who's wearing three jumpers and a coat) explains more about *The 101ers*. "It's about a group of theatrical agents in the West End and their trials and tribulations." It has been suggested it is based on the writers' experiences. "Yes. Without getting into law suits, yes. No one's actually directly represented on the screen, but bits of people are."

"It's actually something we've wanted to do for a couple of years now and we wrote an earlier version of this script that we're recording now and sent it to the BBC and they turned it down, because it's about show business and they don't like to do things about show business. We've only been rejected once by the BBC for this one!"

The script then got shut away in a drawer somewhere before Grant Naylor Productions were approached by an ITV company who were looking to develop several new comedy shows, as Rob explains: "Carlton [ITV's London weekday broadcaster] had this slot of Comedy Playhouses. They wanted to do a series of seven or eight pilot shows and they asked us if we wanted to do one and we said 'oh yes, we've got this thing' and we went away and re-wrote it."

"That's not true," Doug Naylor chips in from where he's sitting behind Rob. "Totally untrue."

"Well, you're supposed to be here [doing this interview]," says Rob.



ABOVE: "What's all the growl?" The women take a look. BOTTOM LEFT: The main species on *The 101ers* - comedians. BOTTOM RIGHT: Strolling under a 12 Hickory (right) Apes down at another particularly subtle *Red Dwarf* reference.

"Sorry, I'm just having my lunch," Doug replies. He spends several minutes trying to find somewhere to sit, but the van is more like a school bus and there's only really enough room for one-and-a-half adults on each seat. Doug eventually gives up and returns to his original seat to finish his lunch. "I'll just be on the back," he says.

"The main characters," continues Rob, "are the head of the agency, a guy called Dominic who's played by Clive Francis, who's very funny - we're really fond of the cast. His wife who's not actually part of the agency, but she's an ex-Bond girl and she's a Brazilian and people might recognise her a bit from *Juana* in the books. She's basically losing her temper all over the place and embarrassing him and humiliate him. We've got - actually you've seen him this morning - Ateu, who's a completely amoral, snidey, sneaky, sub-human. There's an American called Tony who's sort of sleazy, he handles people like female naked mud wrestlers, and things like that. And some women - it's been nice to have been writing for some women for a change because it's really hard in *Red Dwarf* to do a fully developed woman part. One of the women is Helen, who's the only agent in the agency who cares for her clients, and all the others look down on her and think she's a bit of a silly person, but she's earnest and she believes in them. There's Joan, who's a very self-obsessed older woman, she has a younger lover, a very much younger lover. And then there's the various clients they have."

That's a very large cast for a British sitcom. They usually centre around four people. "There's actually nine regulars," says Rob. "Dominic's driver's a regular, and there's an actor who's never actually been in anything, but hangs around the agency all the time desperate for a job and never will get one. And there's the receptionist who's a regular character, not just someone who answers the phone, she's integral to the action."

Hanging around the location shoot is another familiar face. It's Peter Wagg, effects supremo for *Red Dwarf*, who's been called in to do the effects on *The 101ers*. Peter Wagg works for the BBC full time, so what's he doing on an ITV show? It turns out to be all above-board. Rob Grant and Doug Naylor called him and asked if would do the effects for their new show. After a word with his BBC bosses, everything was agreed. Grant Naylor Productions just pay the BBC for his services.

He's down at the church yard to do an effects shot where Dominic's Brazilian wife drops a gargoyle onto the roof of his Bentley. The car has been fitted with a convincing false roof which will deal with the impact of the gargoyle. He has to arrange it so that we see the reaction of Dominic inside when the gargoyle makes a depression in the roof.



With the same writers, production company and effects crew, there should be something in the show for *Red Dwarf* fans. "I'd hope they'd like it," says Rob Grant, "because it's our style of comedy. But it's really designed to appeal to a different audience, that hopefully will include *Red Dwarf* fans, but also people who don't like Science Fiction as well."

"I just think in general we don't just want to spend our lives working in one genre. Because simply there are a number of people who wouldn't watch something simply because it's science fiction, and we'd like to do something for those people as well."

They only have this one episode to make an impression on Carlton TV and the ITV audience. Only when the audience reaction is in will a decision be made whether to take *The 10%ers* to a full series. "That's what we hope," says Rob. "I know that Carlton's objective in this exercise is to shoot six, seven or eight pilots and try and pick, hopefully, two of them that will go to series. So it's quite a cruel ratio really, but we're very pleased with it, we're really excited about it and we think it's going to last."

With the new companies and a new regime at ITV, comedy is one of the areas they plan to concentrate on. Rob Grant agrees that in the past BBC have had the edge where it comes to sit-coms. "I think one of the mistakes that is constantly made, particularly in ITV sit-coms, but it

happens on the Beeb as well, is a star-driven vehicle where you say, 'oh Penny Keith wants to do a sit-com, let's do one for her' and I don't think that's the right way round of doing things. I think you should have a good idea and then cast it. That's why we've gone for a big cast, we want it to be an ensemble of comedy where everybody gets their own story like a *Cheers* kind-of-thing. I think that if you have a star vehicle and you've got a Penny Keith or a Paul Eddington, or whatever, you tend to concentrate on trying to make them funny and not concentrate on the people around them... it puts a straight-jacket on the show right from the start."

For *The 10%ers*, everything comes together in the final recording in front of the studio audience. "We're trying to avoid it being the moment of truth as much as possible," says Rob. "We want to pre-record round about half of it on the previous day, anyway, so we're completely covered. And then we're going to shoot the show twice. We're going to have two runs at it so everybody gets the chance to do it in front of an audience and we've got one show in the can before we go to the final performance in the evening, which will be the proper one, really. We're trying to make it at least like a moment of reckoning as we can... I'm not even sure it's going to be possible because it only allows you something like an hour and a quarter to



**ABOVE** Grant, Ayler Productions' Kathleen Rushmore, busy with a new order as a professional mother  
**BELOW** Rob Grant says cool in the cold. But Doug Ayler has to rely on a pen to keep his teeth warm

record a show, and you know how long a *Red Dwarf* can take!"

After lunch, the car and as many of the crew who can fit in the back, take a trip around the country lanes to film the gargoyle scene. Everyone else is left in the graveyard to clear up. As for the grave itself, it is to be filled in to make sure no one actually gets buried in it! **R**

BY MICHAEL O'NEILL



# Heard Any Good Books Lately?

## RED DWARF - THE TALKING BOOK (UNABRIDGED VERSION) Laughing Stock Productions £25.99



He sings, he snores, he throws-up, he's a computer, he's a Dutchman, a dead man, an artificial man, a woman, and a cat - he's Chris Barrie reading 'Red Dwarf' - Infinity Welcomes Careful Drivers!

Using so many different voices, Chris brings the reading on these 6 cassettes to life like few other narrators could. His mimicry enables him to do close impressions of all

the crew, and even some of the minor characters. Funniest is his impression of Holly, the dumb-sounding computer with an adenoal problem (at least), that's how Chris makes him sound. The dialogue sequences are definitely the best thing about the talking book. If it had actually been written to be read aloud by Chris Barrie, it would surely have had more of these.

But the recording is an exact rendition of the novel and it is to the producer's credit that they plumped for a complete and unabridged version - even though this stretches to around eight hours!

All the background, inventiveness, familiar and not-so-familiar scenes are here. But because it's written like a book, some parts don't work quite as well as they do on the printed page. It can also seem a bit slow for those used to zipping through the pages of a novel. But then to actually hear Olaf Petersen vomiting is something paper and ink cannot compete with.

It's best listened to in segments of one side of a tape at a time, as they always end on an appetising cliff-hanger. Each tape begins with a rendition of the Red Dwarf opening theme - although it's a slightly different mix each time. And each tape ends

with a music sting, which is a nice touch.

Technical quality could probably be a little better. My tapes were a bit 'fussy' and the clarity of sound didn't quite match up to the rich tone of Radio 4.

Having said that, eight out of ten Red Dwarf fans, who express a preference, would probably vote for Chris Barrie to come round to their house and read them a bedtime story. The Talking Book is the answer to their prayers. The price is not bad at all for six cassettes, either.

**REVIEWER'S TIP:** It's a great way to pass an eight-hour power cut during the winter - snuggled up in bed with Chris Barrie and a battery-powered walkman!

Jane Killick

### SPECIAL OFFER TO ALL SMEGAZINE READERS

Laughing Stock Productions are offering copies of their Talking Book at the special reduced price of £19.99 to all readers of the first Great Smegazine!

You send your address and voucher with a cheque or postal order to LAUGHING STOCK PRODUCTIONS, PO Box 408, Boreham, Lutterworth, Leics. LE17 4JL. And don't forget to tell them we sent you!

## Be here next month for the return of DUANE DIBBLEY, MR FLIBBLE and ACE RIMMER, SPACE ADVENTURER!

And you wouldn't want to miss part 2 of our ROBERT LLEWELLYN interview, Chris Barrie on the set of THE BRITTAS EMPIRE, or the latest life on RED DWARF VI, would you?

Plus, there's a fabulous opportunity to win a brutal RED DWARF JACKET, and lots more of the other brilliant bits you've come to expect from the one and only Smegazine.

**THE RED DWARF SMEGAZINE No.14  
GOES ON SALE MARCH 25TH.  
IT'S A LAUGH, INNIT? SO BUY IT!**



# THE

# RED DWARF

# INTERVIEW

## GRAHAM HUTCHINGS

Graham Hutchings has been working on 'Red Dwarf' since the beginning of Series IV, when he took over as the show's Videotape Editor. Being more or less completely ignorant about what this means, we decided to meet up with him and find out – and Graham kindly agreed to spend his afternoon off filling us in on this often overlooked area of television production.

**THE SMAGAZINE:** So what exactly does the job of Videotape Editor entail?

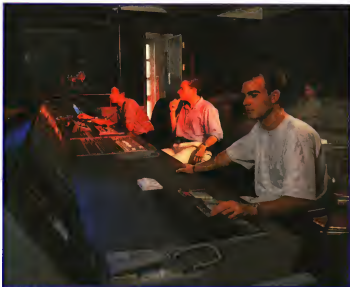
**GRAHAM HUTCHINGS:** Well, the editing process is in theory the joining together of all the scenes. In its simplistic form, you could just discard the bad scenes, join it all together and you'd have a completed programme. But it probably still wouldn't work, because programmes are basically made in the editing by changing the timing of the performances, by speeding things up, mixing different performances from different takes and choosing which bits of each performance you want. Timing is the most critical thing of all, especially in comedy programmes, and if you don't get the timing right or if the pictures don't illustrate the storyline or the joke, then obviously you've completely messed it up.

**TS:** How different is videotape editing from film editing?

**GH:** The concept of tape editing is different to film editing in the sense that film is a medium which you handle physically, you physically cut the film and join all the bits together. Tape editing is different, and there's always been this sort of distance between film editors and tape editors, film editors have always been used to physically cutting film and tape editing to them is a nightmare, because it involves using electronic equipment and computers



Graham Hutchings lurks among the shadows of The Edit World



The Edit Suite in action

and they didn't quite understand it. But now it's sort of merging together, because with the advent of new systems, film editors are finding it a lot easier to use electronic equipment to cut tape – and obviously, a new generation of people are coming up that understand computer based systems. So ten years ago, you had quite a big division between film editors and tape editors, but in the last ten years, the gap's narrowed quite a lot and it's getting narrower and narrower.

**TB:** So what's the first thing you do when an episode of *'Red Dwarf'* has been recorded?

**GH:** First, you record all the material – all your rushes as they come out of the studio – on to high grade tape, which in our particular case is Betacam. What comes out of the studio is a representation of the director's interpretation of the script, as far as he can get it right on the night, so what you get is what they call a switched feed, which is a scene with all the cuts in it which, in theory, should be okay. But obviously, there are potential errors in

the cutting sequence as it's done on the night, 'cos you can't get it right first time, so you also record as many cameras as you can clean, so they don't have any cuts, they're actually recording the output of one camera all the time. So we land up at the edit with switched feed and as many cameras isolated as possible, so that gives us the flexibility to be able to recut any scene. So if a cut is in the wrong place, because it's misused or something, you can change the cut points. That's quite critical, because obviously you can affect the timing of a sequence by where the cut point is. Added to that, you've also got the ability by editing to tighten up a cut

**TB:** Presumably, it's down to you to make sure that the episodes run to the correct length?

**GH:** Yes. I mean, what we normally do is a rough cut, we do an off-line first of all, before we get involved in any real effects work or anything sophisticated. That means basically editing the programme using low-grade tape, so all the rushes are transformed onto... it's not a VHS tape system, it's slightly

better than VHS, but it's a low cost system compared with going into an on-line suite. So we basically start off by doing a rough cut, we join everything together, choosing what we think at the time are the best takes and the best performances. I normally start editing before they've finished shooting, I do a rough cut while they're still down in Shepperton shooting the next episode, so Rob and Doug don't come to that. I just do a rough cut so they can see if everything works, and then if they need to re-shoot something, they can do that the following week or at the end of the whole thing. So basically the idea of doing a cut initially is to get an idea that everything's okay that it's working. Having done that, you can then get an idea of the length of the programme as is. Invariably they're overlength, by maybe five or six minutes.

**TB:** Does that mean you have to start cutting out scenes?

**GH:** Not necessarily. It depends – if it was ten minutes out, you probably would be looking at scene cuts, yes.

Five minutes, you could probably get out of it in slack, just by tightening the dialogue up. At the end of the day, the secret with comedy is the tightening that you do at the editing, because that's when you get the pace into the show. If you look at the performances coming out of the studio, they're normally quite slow, and the pace is put into the performance at the edit. We're sometimes literally tightening every cut, every bit of dialogue. And quite often, we're just editing words in from other takes, maybe one shot from one other take just because the performance on that particular sentence was better. I mean it's that crucial.

**TE:** What happens if you have to lose scenes or lines of dialogue? Do you have to check that with Rob and Doug?

**QH:** Well, after the first cut, Rob and Doug are always there, so that's not a decision I would make. It's a decision I might contribute to, but it's a very much their decision. There are always inevitable discussions about whether something is working or not in terms of concept, and they sort of use me as a sounding board as to whether something is working or not. They can get so sort of locked into something that they may not realise if it's not working, do you know what I mean? And I can say, "Well, I've just looked at that for the first time and I don't understand it." So then we have to go back and re-think the order of the thing, and quite often we're changing scenes around as well, we might swap two scenes around because they work better that way. And obviously, use of model shots is very critical in establishing where you are and what's happening. A prime example in the last series was the Squad (in 'Back to Reelity'). Peter (Wagg) shot a squad in a tank which was basically a tentacle thing, and it just didn't work - I mean nobody's fault, it just didn't work, it didn't look menacing. So in the end, the Squad was actually a shadow that we created in the edit suite.

**TE:** Did the same thing go for the Self-Loading creature in 'Terminator'? Although there were two full models of it, we only see glimpses...

**QH:** Yes. Again, we purposely cut the amount of the model you saw down to a bare minimum, because it didn't work if you saw it for a long time; just snatches of it were much better. With a lot of these things, if you have the chance to look at them for any length of time, you start looking at the flaws

And again, that's the technique of editing in creating an atmosphere without giving too much away. It's a psychological game of what you can get away with without destroying the illusion. That's a critical side of editing - it's a whole illusion act, creating an image that's not necessarily true.

**TE:** How did you get into this line of work?

**QH:** Well, I knew when I was at school that I wanted to edit and I knew I wanted to join the BBC, but I was told at sixteen "Oh, you shouldn't go now, you should go to university." So I went to university and did a degree in Applied Physics and Electronics and then joined the BBC as an engineer, when I left. In those days, the BBC were using Quik, which was like really big machines, two-inch tape. That's what they used to record TV programmes on, but they were quite complex beasts, so they were manned by engineers - so editing was also done by engineers, because it had grown out of an engineering background. But as time went on, the engineering element was reduced and the creative element increased, because machines became more reliable. And then they went on to one-inch machines and they needed very little technical knowledge to run them, but by then, computerised editing had come along and all that and engineers naturally gravitated into running editing suites - obviously, those with any creative flair gravitated to become editors.

I actually worked at the BBC for ten years, then I left and went freelance and eventually landed up in this company I'm involved with now.

**TE:** That's a place called 'The Edit Works'?

**QH:** Yes. It's basically a post-production company that just specialises in broadcast work, part of a group of companies. There are three major companies - Complete Video, which does special effects work and commercials, a production company called Celador and then there's us, who do specialist broadcasting. But it's also integrated - we do talk to each other, so we all know what's happening. And as far as 'Red Dwarf' is concerned, all the special effects stuff, any sort of computer graphics type work, is done at Complete, because they've got all the good special effects machines, like HARRY.

**TE:** What's that?

**QH:** HARRY is the name of a machine which is manufactured by Quanto. Quanto are the leaders in the market in terms of machines that will manipulate pictures, so when it comes to wrapping pictures and moving them around and Paintbox, all that sort of stuff is done with HARRY. Now superceded by HENRY - I think that's Quanto's little joke, really. As I say, that's where a lot of the last series' special effects were done, but I do a lot in the suite as well. Things like light beams out of guns, things like that, are done on an editing desk.

From my point of view as well, 'Red Dwarf' is unique in television - at least, as far as I can see. I mean, it's exceedingly complicated - perceptually, it's complicated from the point of view of the audience, so you're having to get very difficult concepts across in a very short space of time. Added to that, you've got the complication of comedy as well - and technically, it's probably the most complex show on television, in terms of special effects. I can't think of anything else on television that has those three major complications: sitcoms are normally fairly straightforward in terms of both storyline and the way they're shot. So I think 'Red Dwarf' is very unique - apart from maybe 'Star Trek', but that's not a comedy, that's very straightforward.

**TE:** How...

**QH:** It's not meant to be a comedy!

**TE:** Is it hard to keep up with all the advances in technology? The job must be constantly developing as you do it...

**QH:** Well, there are constantly massive changes in technology, yes, and it's difficult to keep up with the operational skills involved in using this equipment, but what tends to happen is that you tend to specialise in particular areas. I wouldn't consider myself to be a specialist special effects person - in other words, I can't run HARRY. I can do a lot of special effects on the equipment I've got, but I can't actually go and run the HARRY machine. And I can't run Paintbox because I'm not an artist - but with all these things, it's a question of knowing what needs to be done and guiding people in that direction, overseeing it. Part of my job is overseeing all that for Rob and Doug, so although I may not be able to operate the equipment, I understand the technology and I know exactly what it can do, so I can talk to the guys who operate with equipment and say "I want it to do this, this and this."

**TB:** What other programmes do you work on?

**GH:** I'm just working on a series for the BBC called 'The Detectives', which is a spin-off out of 'Canned Carrot'.

**TB:** Yes, Ed Bye was telling us about that (last issue); it sounds really good.

**GH:** I started editing that in the first week of October. That's all been shot on Super 80. It looks very good. I think it's going to be fun.

**TB:** What becomes of all the footage that's edited out? Is it wiped, or is it kept?

**GH:** You never ever destroy any original material in the editing process, because all you do is dub shots from one tape to another. So all the master material from the last series and probably all the previous series could still exist

somewhere. They may have wiped a lot of it by now, because after the shows have gone out, they won't keep it unless they actually desperately need it. What we do keep are all the things like the model shots; we make compilation tapes up with all the special effects model shots on, because we're always looking for model shots and we don't want to go back and remake them because they're expensive. That's why they get repeated — or we blow them up a bit and maybe put a bit of a zoom on to make them look different.

**TB:** The potential must be there to release a video of out-takes, mustn't it?

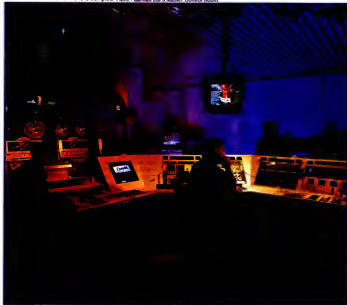
**GH:** I'm a bit anti out-takes, we be honest with you. I think it's cheap television and very passive, and I think you get fed up of seeing people falling over and stumbling over their lines. There aren't very many actually, there aren't many brilliant out-takes.

RED DWARF INTERVIEWERS:

STEVE LYONS  
& CHRIS HOWARTH



No, not a scene from UFO — this is Complete Video Feedback Ltd's Master Control Room.



(Lonely? Loved? Loveable but misunderstood?  
Unburden yourself to Justice Holly)

*What is complete confusion (your letter will be seen  
by no more than a third of the world's population) is -*

#### ADURTY ADURTY HOLLY

Red Dwarf Miming Ship  
Deep Space  
A very, very long way away...

(Of course, you might be dead long before you get a reply, but that's life, isn't it?)

Right, here goes. My very first  
personal problem letter. Lead TEACH  
YOURSELF COUNSELLING  
Where... ping! Bleep, bleep...

Dear Justice Holly,  
I have this big ugly, nasty and deeply, but  
he doesn't even know I exist. It's making me  
if I just go on hoping that some day he'll  
notice me. What shall I do?

Angela,  
Dear Angela,  
Don't be shy. Go right up to him, smile  
and say, "Hi, I'm Angela." Or drop a  
copy of the Red Dwarf Miming Ship at  
his feet, so he'll pick it up and give it  
back to you. If neither of these work,  
put a paper bag over his head. He's  
bound to notice SOMETHING, even if  
it's only that it's gone dark early.  
Holly

Dear Justice Holly,  
Girls keep writing me "Dear John" letters.  
What are I do?  
John

Dear John,  
Oups, sorry...  
Holly

Dear Justice Holly,  
I have memory brown hair and I'm thinking  
of changing the colour. They say that blonde  
looks more like. Is this true?

Just  
Dear Justice,  
Also there million years in space I  
seem to have a gap in my on-line  
dictionary between "fury" and  
"scamable". (Did you know that  
scamable means to walk a tightrope?  
No? Neither did I. Good, wasn't? Can't  
wait for the next chance to drop it into  
the conversation. "I was just  
scambling the other day when I...")  
Where was I? Oh yes, looking up "Yat".  
Hang on a sec' while I load up my  
encyclopaedric lessons...  
FUNY. (a) small parasites, heard from  
north from on Ganyemide  
"Em, what are you suggesting?"  
Stilly

Dear Justice Holly,  
Why oh why oh why?  
Paul  
Dear Paul,  
Er... duuuu, really.  
Stilly

Dear Justice Holly,  
My parents don't understand me. My  
teachers don't understand me. Even my  
friends don't understand me. I'll beat online  
school for real, a space klypti market?

Agrrr  
Dear Septia,  
That's okay. Hallowed becomps in  
Gyrevski marks. Zingylyt night hi fi,  
dead in a space klypti, come?  
Holly

Dear Justice Holly,  
I'm so afraid that my wife doesn't love me  
anymore. Last night when I came home, I  
found a note saying "Your dinner is in the  
reading machine." What shall I do?

Derek  
Dear Derek,  
Get me a fan size Craniche hair while  
you're there.  
Holly

Dear Justice Holly,  
I have this terrible pain in all the fibres down  
my left hand side. What do you think?

Martin  
Dear Martin,  
I think you're in the wrong progression.  
Holly

Dear, MALL Justice Holly,  
I can't keep this to myself any longer! I am in

love with you. Those beautiful eyes, that silky  
hair, those ruby lips! Merry me!

Alan  
Dear Alan,  
Listen up, boss, I'm a computer - I  
couldn't possibly love anyone with an  
IQ of less than 6000. (Except maybe  
Ace Remmer - what a guy?) Are you the  
Ace Remmer type? If so, send a photo  
immediately.  
Holly

Dear Justice Holly,  
Please, please, PLEASE help me! There's this  
boy at college, and he... and he... and me...

Joany  
Dear Joany,  
Did he? Did you? Oh dear.  
Holly

Dear Justice Holly,  
Can you recommend a cure for insomnia? I  
can't get to sleep at night and I read and  
read for hours and it doesn't make me the  
least bit sleepy and I've tried counting sheep  
- but that's just silly, how can sheep make you  
sleepy? - and I have a hot milky drink before  
I turn in and that doesn't help either and I  
just lie awake and think at all the crabs in the  
oiling and I'm so tired and I have to get up  
for work in the morning.

Oliver  
Oliver... not not not

INPUT LAPSE

AUTO  
SHUTDOWN  
SEQUENCE  
INITIATED. . . Bleep

## YOU HAVE BEEN JUDGED WORTHLESS!

Like so many of the miserable individuals of your planet, you have had every chance to lay with some of the Red Dwarf Magicians. My sensors reveal that you have failed in this one simple task, so prepare to be abandoned from history...

Would you intend to subscribe to the magazine from now on, do you? Very nice. Then your sentence will be altered... for now, fill in the form below and subscribe right away! Do not fail again. There will be no second chance.

Yes, I wish to be considered worthy of the gift of life. I enclose a cheque for £18.00 made payable to FLEETWAY EDITIONS LIMITED for a full year's subscription to Red Dwarf Magazine.

Please begin my subscription with Red Dwarf No. \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

Postcode \_\_\_\_\_

THIS HAS BEEN A PUBLIC SERVICE  
ANNOUNCEMENT FROM THE REALITY  
PATROL. SORRY TO HAVE DISTURBED YOU!



# THE POLYMORPH



PAUL GRANT

**NAME:** None given

**KNOWN ALIASES:** Too numerous to recount, the ones we have seen include both Arnold Rimmer and his mother as well as Genny, the ever so adorable woman who evoked the Cat's vanity during the Polymorph's attack on 'Red Dwarf'. Genny was short for Genetic Mutant, vanity was just the second part of a four-course emotional snack, and the love-stricken Cat was in big trouble!

**SPECIES:** A manmade GELF - that is, Genetically Engineered Life Form

**OCCUPATION:** The Polymorph's only occupation is the pursuit of food, specifically, the negative emotions of anyone it can get close to. The stronger, the better!

**ORIGINS:** GELFs were the ultimate in slave labour; why bother cobbling together bits of metal to make

rebellious mechatroids or simulants, when living tissue can be grown far more cheaply and in such a variety of interesting shapes? The only problem was, what to do with the cast-offs? The wrong answer: 'bung them all in pods marked 'Do Not Open' and jettison them out into space. Hence the arrival of the Polymorph aboard 'Red Dwarf', a ferocious 'genetically challenged' mutant with the inbred power to change its shape into anything you can dream of, animal, vegetable, mineral or even Lister's boxer shorts!

**EDUCATION:** The Polymorph has evolved rather than learnt - indeed, it has done so far beyond the safety parameters imagined by its creators! Initially just a lump of genetic waste, its incredibly strong survival instinct locked its DNA into gear and forced the creature to evolve a number of useful attributes. Useful, that is, if you happen to like terrifying innocent people and

causing severe amounts of trouble.

**SKILLS:** Quite apart from its impressive shape-changing abilities, the Polymorph has evolved mild telepathic skills. It is thus able to probe the minds of each of its victims, ascertaining by doing so how best to provoke the emotions it desires. For example, when it felt like snacking on Kryten's guilt, it took the form of Arnold Rimmer when it fancied twisting that down with a dose of Rimmer's anger, it emulated his mother, and when it fancied a quick taste of Lister's fear, it turned itself into a six foot tall, armour plated killing machine!

**HOBBIES:** As mentioned above, the Polymorph has no real objective other than the all too difficult one of survival. Having been abandoned to die in the wastes of space, it can afford no goal other than the pursuit of sustenance.

**MUSICAL TASTES:** Don't these standard categories start to seem inappropriate when you're talking about evil, slavering, non-human lifeforms?

**ROLE MODELS:** Well, there was once this trilogy of films, see, in which a woman called Ripley...

**KNOWN ASSOCIATES:** Just one! Polymorphs, it seems, travel in pairs - and this one's pod-mate was last seen sneaking aboard 'Red Dwarf' in the guise of one David Lister. Uh-oh!

**GROUP AFFILIATIONS:** None, though its presence can often inspire others into forming groups against it. The anger-deprived Rimmer wanted his organisation to be called the League Against Satisfying Monsters, although the Committee for the Liberation and Integration of Terrifying Organisms and their Rehabilitation into Society would have been a better bet had it not been for its unfortunate acronym. A major welfare campaign he felt, would soon see the back of the unwanted chameleonic lifeform.

**AMBITIONS:** As the first one was finally incarcerated by a well-placed pair of bazooka blasts, we would have to say none really. As for the second one... we're just waiting for the day when it wakes up hungry!

# THE SHADOW TIME

SCRIPT: MILL & KELLER  
ART: DAVID LYTLESTON  
LETTERS: ELITA PELL

THE PLANET HAD MANY NAMES

TODAY THE MAJORITY OF ITS SURVIVING INHABITANTS THINK OF IT MERELY AS HOME. ONCE LONG AGO, IT WAS KNOWN AS EARTH...

AFTER THAT, BARBARE WORLD...  
CLAMPING AROUND FOR AN ENTIRE SOLAR SYSTEM'S WASTE.

THEN A FREAK CHAIN REACTION OF TOXIC CHEMICALS AND DISCARDED ATOMIC PILES  
BLASTED IT FREE FROM ORBIT AROUND THE SUN.

DRIFTING IN THE COLD LOVELESS DEPTHS OF  
INTERSTELLAR SPACE ITS CONTINENTS OF  
JUNK FREEZE, ITS TOXIC OCEANS CRYSTALINE.

ONLY WHEN IT PASSES A NEW STAR DOES  
THE PLANET BRIEFLY FLOWER BEFORE ITS PATH  
TAKES IT BEYOND THE SUN'S LIFE-SAVING GAZE.

NOW, AS IT CONTINUES ITS ENDLESS  
VOYAGE, IT ENTERS THE SYSTEM OF  
YET ANOTHER NAMELESS STAR.

AS IT REACHES ITS NEW PERIMETER, THE ICE  
BEGINS TO MELT ACID-BLINDING POOL DOWN.

TRAPPED AND FROZEN OXYGEN IS  
RELEASED INTO THE ATMOSPHERE.

AND BATHED IN THE WARMTH OF A STRANGE SUN,  
GLICH CREATURES WHO CAN ENDURE THE WINTERS OF  
ABSOLUTE ZERO AWAKE FROM HIBERNATION.

THE BRIEF CYCLE OF LIFE IS ABOUT  
TO BE PLAYED OUT AGAIN...

THE INDICT BACCHONS  
TRIGGERED SOMETHING  
DEEP WITHIN ITS MIND  
INSTINCTIVELY IT KNEW  
... IT WAS TIME

FLUP!

hatch

FEED.

GROW

ALMOST UNCONSCIOUSLY  
IT SHAPED ITS SHAPE



GELPLS, GENETICALLY ENGINEERED LIFE FORMS AFTER THE GELF WARS, THOSE STILL ALIVE WERE EXILED TO BARBAGE WORLD AND LEFT TO DIE. MOST DID. A HANDFUL SURVIVED...

YAWN!  
GOD,  
THE INSIDE OF  
MY MOUTH TASTES  
LIKE A POT  
NOODLE.



TALKING  
OF WHICH, I'M  
STARVING. HAVE WE  
GOT ANY FOOD,  
ARTHUR?

FRIDGE?

CH-CH-CH-CH  
...DUN-DUNNO, SUH-  
SEARCH ME.



GOOD  
IDEA... LET'S  
HAVE A LOOK  
THEN.

HERE, I'VE JUST  
HAD A THOUGHT. DOES  
YOUR LITTLE LIGHT STAY  
ON WHEN YOUR DOORS  
CLOSED, FRIDGE?

YES...  
NO... I MUSH-MEAN,  
I DON'T KNOW. JUST  
STUH-STUH-GEOP-ASKING  
ME, OKAY?



PHEEEEOOO!

ONE LOOPY  
ROACHBURGER -  
AND IT'S OFF!



WELL,  
WHO KNOWS HOW  
LUH-LONG WE'VE  
BEEN HIBERNAT-  
T-T-TING?

THERE'S  
ONLY ONE THING  
FOR IT, WE'LL  
HAVE TO GO  
HUNTING.

OH JOY! DO  
WE HAVE TO? I  
MEAN, IT COULD BE  
DANGEROUS...



WE'LL TRY  
THE WALLEY. THAT'S  
WHERE THE COCKROACHES  
USUALLY GATHER AT  
THE THAW.

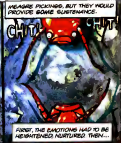
ARTHUR!  
G-S-SLOW DOWN. WE  
HAVEN'T GOT SUH-  
SUH-SWIMMERS LESS  
LIKE YOU. WE'RE  
ONLY HOUSEHOLD  
GOODS-S-S!



THE BATHING HAD DRAINED IT IF  
NEEDED ENERGY TO SURVIVE....



IT COULD SENSE  
THE INSECT'S  
EMOTION, THE  
SHAPE AND  
COLOUR OF ITS  
AURA. ITS FEEL-  
INGS WERE BASIC  
PRIMITIVE.



WEASIE PICKINGS, BUT THEY WOULD  
PROVIDE SOME SUSTENANCE.

FIRST, THE EMOTIONS HAD TO BE  
HEIGHTENED, NURTURED, THEN...



FEED.

GROW.

THUKKKKK!



ALTHOUGH BLOATED FROM ITS  
FIRST MEAL, ITS APPETITE WAS  
GROWING. IT WOULD NEED MORE  
NOURISHMENT IF IT WAS TO  
SURVIVE THE SHADOW TIME  
THAT WAS NOW APPROACHING.

TELEPATHICALLY  
IT SURVEYED ITS  
SURROUNDINGS...



there

the shi'be  
the colour  
rich rich  
fGod







WUH-WHAT'S THAT?



IT'S A BOMB! HE'S IN TROUBLE! HE'S PROBABLY CALLED HIS LIPOLSTERY ON SOMETHING AS-IN.

COME ON!

WHUFF! WHUFF! WUH-WUH-WUH FOR ME!



WHOOAAA!

SLIP

CLANG!

OOF!

OW!

OUCH!

TUNK



WHOOOPS! THAT WAS A NASTY TUMBLE. LET'S HAVE A LOOK AT YOU.

SUN-SUN-SLIPPED... LIA-LOOK ME FOOTING.

SUN-SUN-BILLY, REALLY.



HMM! YOU'VE FRACTURED YOUR CIRCULATION PUMP THAT'S THE PROBLEM WITH YOU AOKK MODELS. YOU'RE ONE BIG DESIGN FAULT, NOT WORTH THE GENETIC MATERIAL YOU'RE ENCODED ON!

- sob -  
IT'S TUN-TUN-TRUE! I'VE ALWAYS KNOWN I WAS CRACKLETS -

"ONE OF OUR GENETIC ENGINEERING'S LITTLE MUM-MISTAKES"



SELF-PITY!

THUKKKKKKKKKKK!



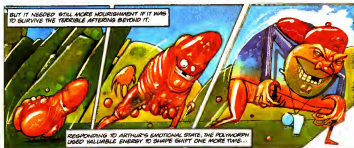
ARTHUR!  
WHAT HAPPENED?  
ARE YOU  
OKAY?

DO WHAT?  
SOME BLEEDING CREATURE  
JUMPED ME! I'LL HAVE IT'S  
HEAD FOR SCATTER CUSHION!  
WHERE IS IT?



ALL  
RIGHT, CALM DOWN.  
GEEZ, WHAT'S GOT  
INTO YOU?

WITHOUT WARNING, THE RAIN THAT HAD BEEN  
COILED AROUND THE POLYMORPH'S CORTIX  
STROKE THE DRAGON TAIL WAS ALMOST UPON IT!



BUT IT NEEDED STILL MORE NOURISHMENT IF IT WAS  
TO SURVIVE THE TERRIBLE AFTERING BEYOND IT.

RESPONDING TO ARTHUR'S EMOTIONAL STATE, THE POLYMORPH  
USED VALUABLE ENERGY TO SHAPE SHIFT ONE MORE TIME...



ARTHUR!  
YOU  
BLACKIE!

PHREEEEEEP!

YOU  
MISERABLE BUCKLE FOR  
FOR A GURRY! CALL YOURSELF  
AN ATHLETE!

THE ONLY  
REASON YOU'VE GOT  
ATHLETE'S FOOT IS  
BECAUSE IT WAS PART  
OF YOUR GENETIC  
CODE! YOU GOOD FOR  
NOTHING!

NO IT'S  
NOT TRUE! COACH,  
PLEASE! JUST GIVE  
ME ONE MORE  
CHANCE!!

disparation-

THUK KKK!

Endo-95d

THE POLYMORPH COULD FEEL THE SHADOW TIME APPROACHING. IT WOULD BE LEFT HELPLESS AND FORMLESS IN THE THROES OF METAMORPHOSIS, SO IT BOUGHT SHELTER.

SHLUP

FLOB



THE GELPS FELT DIFFERENT, STRANGER SOMEHOW...



THEY FELT SHLUP, COMPLACENT - FLOOBING...



INSTINCTIVELY THE POLY MORPH WEAVED A PSI-PROOF CHRYSALIS IN WHICH TO WAIT OUT ITS SHADOW TIME - THE BIOLOGICAL CHANGE THAT WOULD INCREASE ITS TELEPATHIC ABILITIES TO A HIGHER LEVEL.

THE PAIN AND TERROR OF THE AFTERGLOW STILL LAY AHEAD

AFTER THE GELF KILLED THE SURVIVORS WERE  
LEFT TO DRAINAGE WORLD AND LEFT TO DIE  
MOST DID. A HANDFUL SURVIVED...

THEIR FEARS AND  
NEUROSES CONTRIBUTING  
TO A DEEP SENSE OF  
SELF-PRESERVATION...

IT'S  
GETTING COLD  
AGAIN.

S07 BIG  
DEAL...

WITHOUT  
THOSE FEARS,  
THOSE  
NEUROSES P

TH-THERE'S PLENTY  
OF TIME TO G-G-GET READY  
FOR H-H-HIBERNATION... DON'T  
BE G-SUCH... A... WU...

WH-WHORE  
YOU C-C-ILLING  
-UUGH...

N-NEVER MIND THAT,  
WHAT ABOUT THAT BLEEDIN' W-W-  
MONSTER? I SAY WE GO AFTER IT.  
W-W-WHAT DO YOU THINK? YEAH,  
MAYBE YOU'RE RIGHT. WE CAN  
ALWAYS G-G-GET IM--

"T-T-T-IMMORTAL..."

OUT INTO THE VAST VACUUM  
OF INTERSTELLAR SPACE ON  
ITS UNENDING VOYAGE  
ACROSS THE UNIVERSE

AND THE SURVIVING INHABITANTS WAIT  
FOR THE NEXT SUN, THE NEXT TWIN...

the  
Aftering...

THE  
END

As a Red Dwarf fan you'll be well aware of the severe withdrawal symptoms that can occur while the series is off air. Fortunately there is an antidote as the regulars from Red Dwarf are rather more visible than those from other shows. Hattie Hayridge is certainly more visible off screen when she is on stage in her capacity as a stand-up comedienne.

Hattie Hayridge began her stand-up comedy career in July 1986. Following a split with a boyfriend: "After I'd had the screaming fit I still had all this energy and wrote five minutes of moaning." Fortunately for her ex, although he was responsible for Hattie channelling much of her pent-up emotion into five minutes worth of

comedy material, none of it was about him... "It was about childhood, probably some deep psychological thing." A couple of months later, whilst at a club, Hattie got the opportunity to perform her material on stage. Audience members were invited to get up and have a go following the interval and, after taking advantage of the break to indulge in a bit of Dutch courage, Hattie decided to give it a try - though how she managed to stagger onto the stage is anyone's guess (just kidding).

"I thought I was rambling and screaming," says Hattie describing her first stage appearance, "but actually I was being really quiet, just pausing

away." And, if she was surprised afterwards about her performance, it was nothing to the surprise she felt when she was given a booking there and then. The rest, as people who are prone to using cliché say, is history. Though Hattie assumes that she's cut down on the Southern Comforts since that night - she only needs seven these days. Actually that isn't true at all because, as Hattie explains, "I'd be in the Betty Ford clinic by now if I did."

The Smegazine went along to both of 'major TV celebrity' Hattie's appearances on the Manchester leg of her recent, for want of a better word, tour - as she told us, "I haven't done an organised tour I just go up to different places and come back. I go to places

# HATTIE STANDS UP

Report by Chris Howarth and Steve Lyons



ANDY FOSTER

like Exeter and Newcastle at the weekend but I hope to do a proper organised tour next year (1993)." We went to both performances mainly so that we could see at first hand how her act develops from gig to gig, but also because they were local and she said she'd get us in for nothing.

The first of her Manchester spots took place at the Band on the Wall Club, a music venue every night except Sunday when it hosts the Comedy off the Wall show - though one suspects that the reasons for this are to do with the lack of a late drinking licence. There were three acts on that particular night, the first, who also served as compère, was an American comedian whose name I've unfortunately forgotten - I think it might have been Ray something or other - but anyway he was quite good when he got going. 'Ray' was followed by Brenda Gilhooly, who appeared on stage, complete with spangled mini dress and blond wig, in her other persona. - page 3 stunner. Gail Tuesday I'd recommended seeing Brenda's act to anyone, Gail is a brilliantly observed characterisation and the whole performance was extremely funny and memorable. I've no doubt that the evening was particularly memorable for the sad and pathetic guy who was sitting at the front staring up Brenda's skirt, especially when she noticed him and told the audience, if you'll pardon the expression, what he was up to - I'm glad she didn't realise he'd come along with us.

The evening's entertainment culminated with Hattie's appearance on the stage. In her distinctive black and white striped dress, Hattie on stage is like

Hattie on the various TV comedy shows you might have seen her on, but of course there's more of it and, in this case, more definitely means better. We promised her faithfully that we wouldn't give away any of her material so you'll just have to go and see for yourselves. If you haven't already, and you'll get plenty of opportunity to do so during next year's properly organised tour of course. However we think it's only right to warn you that two innocent Red Dwarf Smeagolite feature writers were rather shocked to hear Hattie utter the naughty F word on a couple of occasions during her act. Though perhaps we shouldn't have been too surprised, after all she is constantly swearing and drinking and fighting off stage (just kidding again... well, blatantly lying really)

After the show we spoke to Hattie about her act and how often she updated it, "bits come and go" she told us. "Some bits you have for ages if they go really well and you like them and other bits you put in for a couple of weeks then you chuck it out again, it all varies. I do bits on the train on the way up and bits and pieces at the hotel before." Apparently, earlier in her career, Hattie would read local newspapers in order to tailor the act slightly for wherever she happened to be appearing, but more often than not she would be the only person in the room who had actually read the news item in question. Not surprisingly that area of research was swiftly abandoned. Hattie told us that a segment of the routine about sending for porcelain collector's items from Sunday supplements had been completely ad-libbed that night and had been added to the act as she thought of it. So it was interesting to hear this segment included again, but in a perfected form, when Hattie made a further appearance in Manchester, at the Buzz Club, eleven days later. As before, Hattie was the final act on the bill and once again she had a tough act to follow

I've probably spelt his name wrong, which is unfortunate because Rory Motion is the funniest guy I've seen in a bloody long time. I didn't really care too much for the part of his act when he got me up on stage to assist him in playing the xylophone but apart from that he was fantastically good and I suggest you look out for him at a venue near you. You don't need to be a drug taking, sport mad vegetarian to appreciate his humour but it helps - not that I'm suggesting for one moment that I'm a vegetarian.

Eventually introduced as a 'major TV celebrity', an embarrassed looking Hattie came out on to the Buzz Club stage and apologised to any members of the audience disappointed that Des O'Connor hadn't come on. Although I'd heard a lot of the act before, I still



STEVE LYONS



STEVE LYONS



STEVE LYONS

enjoyed it as much as the rest of the audience obviously did; despite what she says about adding bits here and there it is obvious that the act is being developed all the time and is constantly evolving. My enjoyment was also due in no small part to Hattie's unique and irresistible style. When asked afterwards how she developed the deadpan approach she explained, "I didn't think about it, it's just the way I talk and act." It came as a bit of a shock when she revealed that she'd once attempted a potty, up-beat, faster form of delivery "At the beginning I tried all that, but I thought 'no it's not me, so I went back to being natural'."

We were curious about what Hattie had lined up next on the non-tour and she said she would be appearing in Cardiff and then doing a private business function. Fearing for Hattie's safety, I warned her that these business types would have her doing all kinds of things for her money — jumping

naked out of cakes and such like, but she claimed she could handle it. We wondered how she was booked for these various dates, were they done through an agent? "Usually," she said, "however, sometimes people ring me. But to be honest, if they don't sound like they know what they're doing I put them on to somebody else — if you have to spend fifteen minutes asking them if there's a stage, it's best if an agent does all that!"

## HATTIE SITS DOWN

Before making her evening appearance at the Band on the Wall Hattie was kind enough to waste the entire afternoon entertaining the members (if that doesn't sound too rude!) of the Manchester Society of Cult Television. Also along to conduct the interview were two of the *Smeagaine's* finest writers. In order to get the right sort of Red Dwarf atmosphere Mr Scott look-

alike Kev Crysne, who was videoing the proceedings, insisted that Hattie sat in front of a black background. Despite the fact that it meant climbing onto a precariously high and uncomfortably thin ledge, the amenable actress agreed to go along with Kev's directions. And, although she nearly fell off at the first attempt to get up, Hattie cheerfully spent the next ninety minutes or so balancing up there without a word of complaint.

In the first part of the discussion she tied us all in hysterics with hundreds of marvellous anecdotes from the world of *Red Dwarf*. Unfortunately, I haven't got room for them here, so you'll have to read the proper *Smeagaine* interview with her coming up in a few months time — I'm sorry, but you should have been there. Later on things got a little strange when the mob were invited to ask some questions. Someone who was obviously a *Star Trek* fan had noticed certain similarities between *Star Trek* — *The Next Generation* and *Red Dwarf* and wondered, since *ST-TNG* wasn't on in Britain when *RD* started, if perhaps they'd all flown over to the US to steal the ideas. Hattie diplomatically claimed that they hadn't, but that Rob and Doug were indeed fans of *Star Trek* (in fact, it was more probably the other way round.) Asked about her own favourite TV programmes, Hattie surprised a few people by citing the *Benny Hill* show, though she insisted that he wasn't an influence. *The Prisoner* was also named as a particular childhood favourite, which no doubt pleased the inevitable *Six of One* in the audience. Her dad wasn't as keen, "Loads bleedin' rubbish innit? Bleedin' bubbles," he would apparently say after each and every episode — quite a discerning viewer, Mr Hayridge.

On the subject of the *Smeagaine*, Hattie said she was worried about people thinking she'd written things attributed to Holly, especially if they are abusive to readers. And when she heard that several suggestive letters had been received in the editorial office she requested that they be sent on as she doesn't usually get any line that. She's obviously quite used to fans though as she'd brought along a bag full of publicity photos which, after the interview had concluded, she happily signed for the gathered throng. Needless to say the bag was a good deal lighter when she eventually had to leave in order to get to her booking on time.

On behalf of the MSCT I'd like to thank Hattie for giving up her time to attend the meeting and for being such a terrific guest. While I'm thinking people I ought to mention MSCT organiser Julia Houghton, and although I'd very much like to I'm afraid I can't possibly give a free plug to the society's next major event, *Manoplooon 2*.



STEVE LYONS

Hattie Hayridge

# Jake Bullet

## THE CASE of the CASHED-IN CONTESTANT

### Part 4 "Law Have Mercy!"

YOU GET BUILT-UP ADVANTAGES WHEN YOU RUN A PROTECT-OR. THE STRIKING SPEED OF A COMRADE, THE TOUGHNESS OF A BROTHER NOW.



THE BODILY OF A BELL-ELEPHANT ON STEREO.



MY ROOM MESSING UP MYSELF— BUT THE MESS WAS NOT GOOD.



MY U-LINE WAS STATE-OWNED— LIKE MOST THIRTY COMRADES.



GOOD MORNING, SIR. IT'S A FINE DAY FOR A KILLING! CAN I SUGGEST OUR MISS TREES INTEREST— ONLY \$40,000 TODAY!

ONE OF YOUR ASSASSINS JUST TRIED TO KILL ME!

AND FAILED! THAT'S TERRIBLE! MY SHOOTER AND I WOULD THE CONTRACT HOLDER WILL GET A FULL REFUND!



SO WHO Hired YOU?

I'M AFRAID I CAN'T DISCLOSE THAT INFORMATION...





NEXT: AT HOME WITH THE NEIGHBORS

FANTASY & FIGHT LIBRARY

# ANNE MCCAFFREY

• TALENT OF  
EXTRAORDINARY  
TALENT

ANNE  
MCCAFFREY  
DAMIA

ANNE MCCAFFREY'S FIRST NOVEL IN THE DAMIA  
SERIES • THE BIRTH OF A NEW



OUT NOW IN  
PAPERBACK

ANNE  
MCCAFFREY  
DAMIA'S  
CHILDREN



OUT NOW IN PAPERBACK



